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MALONEY #1

"NOT BUILT FOR RUNNIN' "

CAST OF PRINCIPAL CHARACTERS

'SUNNY JACK' FARR	A drifting Cow-puncher.	LEO MALONEY
Lou Coberly	Randall's daughter	Josephine Hill
'Grizzly' Dobbs	Sunny Jack's new partner	Whitehorse
Ted Randall	A ruthless ranch	Winton H. Farney
Jess Raglan	Randall's former	Lou Osburn
Len Dodge	A rough neck cow-hand	Leonard Clapham
Martha Coberly	Lou's aunt	Evelyn Thatcher
Chink	Randall's cook	Wen Lefong
Bullet	Lou's protector	Himself

NOT BUILT FOR RUNNIN'.

by

Ford Beebe.

TITLE THE WEST KNOWS A CLASS OF MEN WHOSE HOME IS WHEREVER THEY HAPPEN TO HANG THEIR SADDLES.

1. EXT. COUNTRY ROAD - full scene shooting up road - fade in in foreground a road leading to a ranch swings off the main road - Leo disc. well up-stage riding easily toward camera -

TITLE DRIVEN BY A STRANGE UNREST, THEY WORK AWHILE TO EARN A "ROAD-STAKE" -- THEN DRIFT ON TO SEE WHAT'S BEYOND THE NEXT TURN IN THE TRAIL.

- 2 Back to scene: lap dissolve to closer shot of Leo still riding easily, light-heartedly towards camera -

TITLE ONE OF THESE "KNIGHTS OF THE ITCHING FOOT" WAS SUNNY JACK PARR -- A PLEASANT MEMORY IN BUNKHOUSES SCATTERED OVER HUNDREDS OF MILES OF RANGE.....

.....LEO MALONEY.

3. C U LEO - shot from back of camera car - he is riding easily along road, apparently happy and untroubled by anything on earth - as he rides he looks about from side to side without special interest until his eyes fall on a ranch (out of scene) - he shows interest and cranes his neck slightly for a better view of the place, although he doesn't draw rein -

4. EXT. FROM CAMERA CAR - iris shot of what Leo sees off across the flat stands a fairly prosperous looking ranch house with barns, etc.-

5. C U LEO, from camera car as in Scene 3 he is looking out towards ranch with interest - he smiles as he decides he will go over and see what the chances are for work - he picks up a little speed - no longer riding listlessly but but headed for a definite place with a definite aim

6. ROAD -
Leo rides thru at a smart gait -

7. EXT. ROAD AT JUNCTION WITH RANCH ROAD AS IN SCENE 1 - full road down stage - Leo up stage riding toward camera - a horseman rides into scene from camera and reins into ranch road - Leo sees him and waving at him, yells for him to stop - the stranger pulls up - Leo quickens his pace and rides down stage towards him -

TITLE BRASLEY DOBBS - BETTER KNOWN AS "GRIZZLY", because HIS BEARD ALWAYS LOOKED TO BE ABOUT TEN DAYS' RIDE FROM A BARBER.
.....WHITEHORSE (?)

8. MEDIUM CLOSE OF DOBBS
he sits his horse watching Leo approaching (out of scene) - he is a glum looking individual and does not seem very enthusiastic about meeting this newcomer- he wears a stubbly growth of beard -

9. MEDIUM FULL
Dobbs waiting - Leo rides into scene and pulls up beside him - Leo very pleasant with a sort of hail-fellow-well-met air -

10. MEDIUM CLOSE OF BOTH

with a little nod off towards the ranch, Leo asks in a friendly way:

TITLE "DO YOU HAPPEN TO KNOW IF THE RANCH YONDER COULD USE ANOTHER GOOD PUNCHER?"

11. C U DOBBS
he is still half-scowling - he looks out at Leo for a moment without answering - then taking plenty of time he replies:

TITLE "N-n-n-no."

12. C U LEO
he is looking out at Dobbs - his smile fades and he looks slightly puzzled - he glances out at ranch - then back at Dobbs, hesitates a second then asks:

TITLE "WHAT MAKES YOU HESITATE ABOUT ANSWERING?"

13. C U BOTH
Leo waiting for reply - Dobbs regarding him somewhat as if he was a chip on his shoulder - he eyes him coldly for a moment - then he says with an obvious effort:

TITLE "AIN'T H-H-HESITATIN' --- I'M ST-STUT - TUT-TUTTERIN'! N-N-NOW
LAUGH, D-D-DAWG-GONE YOU!"

Dobbs finishes line and sits staring sourly at Leo who returns the look rather blankly - he is naturally surprised and for the moment shows it -

14.

C U LEO

he is staring out at Dobbs seriously - then the humor of it all strikes him and he is hit by an impulse to laugh, not so much at Dobbs' impediment of speech as at his air of school-boy hostility - the corners of his mouth start to twitch and he turns his face away trying not to laugh in Dobbs' face - in spite of himself he glances back at Dobbs and again jerks his eyes away to keep from exploding - he repeats this a couple of times and each time finds it harder not to laugh - the looks he takes at Dobbs are rather sly - from the corners of his eyes rather than open looks -

15.

C U DOBBS

he sits staring morosely out at Leo - scowling - apparently he is always laughed at for his stuttering and he does not like it - he looks as if he might start something but makes no move - the implied threat is only in his sullen look -

16.

C U BOTH

Dobbs is staring at Leo as before - Leo steals another look and can hold himself no longer - in spite of himself he starts to grin - then to laugh and ends by roaring - Dobbs jerks his head away angrily - Leo stops laughing quickly as if afraid he has hurt the other's feelings - he sits looking at him solemnly till Dobbs shifts his eyes back to Leo - then in spite of himself Leo breaks into another giggle - after a moment, Dobbs' face also breaks into the start of a grin - he straightens it and tries to keep looking sour, but finds it difficult - eventually Leo's apparent good nature and his efforts to keep from laughing hit Dobbs' funny bone and he ends by throwing his head back and he too starts to laugh loud and long - after a moment, still laughing he shakes his head as if to say it's no use - he can't stay sore - he claps Leo on the shoulder in a friendly way and holding out his hand introduces himself - Leo takes the hand warmly -

17.

C U DOBBS

he withdraws his hand - is smiling now - very friendly - he indicates the ranch with a jerk of his head and says without embarrassment for his peculiar speech:

TITLE

"I'M A -A-A-LOOKIN' FOR A J-JOB MYSELF!"

18.

C. U. LEO

he seems to be glad to hear this - he grins and says: "Between us, I reckon we orta get a rope on one." - and indicating they'd better be on their way, lifts his rein to move on out towards the ranch -

19. FULL SCENE
they ride out in direction of ranch apparently very friendly.
FADE OUT

TITLE BY SYSTEMATICALLY FREEZING OUT SMALL RANCHERS WHO WOULD NOT SELL,
THE FLYING-B HAD BECOME THE BIGGEST RANCH IN THE COUNTY.

20. EXT. FLYING-B RANCH - long shot - fade in
ordinary ranch activity - lap dissolve to

21. FULL SCENE RANCH YARD - lap dissolve from previous ordinary ranch
activity - no principals in evidence - iris out -

22. INT. RANCH LIVING ROOM - full scene - iris in
the room is an ordinary ranch living room - evidently the owner uses
it for an office as well - there is a desk in one corner - there
is nothing elaborate about it, but it is neat and well kept and
has an air of prosperity about it - as scene opens, door up stage
opens and owner enters filling pipe - he is coming from another
room in the house - he is a stern, hard-looking man, not a crook,
but a self-centered individual who does not stand for anyone
getting in his way - what he wants, he wants and he sees to it
that he always gets it - he steps in center of room and goes on
with pipe-filling -

TITLE THE OWNER, WHOSE RUTHLESSNESS HAD MADE HIM THE UNDISPUTED CZAR OF
THIS EMPIRE, WITH A HUNDRED VASSALS -- AND NOT ONE FRIEND.
.....TODD RANDALL.....

23. C. U. RANDALL
he finishes filling pipe - puts it in his teeth and strikes a
match to light it - as he gets match to pipe, his eyes lift and
seeing something across the room that makes him sore, he lowers
the match slightly and stands staring out of scene frowning at
what he sees -

24. FULL SCENE
he is standing as before staring across room at a picture hanging
on the wall - with his eyes still fixed on it, his jaw sets and
throwing the match away angrily, he strides across to the wall
and taking the picture (a small one) in one hand, he turns it with
its back out and slaps it back against the wall - as he does so
an envelope that is stuck behind one of the picture wires on which
the frame is hung, slides out and drops to the floor - he pays
no attention but stands staring angrily at the back of the pic-
ture -

25. MEDIUM CLOSE OF RANDALL AND PICTURE
he is staring viciously at the picture as though his anger at
the person it represents has been transferred to the portrait -

TITLE

YEARS AGO, RANDALL'S WIFE HAD LEFT HIM, AND HE HAD NEVER FORGIVEN HER -- NOR READ HER NOTE OF EXPLANATION.

26.

MEDIUM CLOSE RANDALL

he stands as before glaring at the back of the picture - he turns abruptly as if to exit, but stops short as his eyes fall on the envelope at his feet - he stoops and picks it up - glares at it in his hands angrily - then unconsciously he lifts his eyes and his expression softens as he stares for a moment off at nothing, dreaming - slowly he looks down at the envelope again - then his anger returns and with a movement of irritation, he turns and starts to put the note back where it belongs, behind one of the picture wires & he stops in the act and considers - then changes his mind and taking back the envelope he regards it and deciding to read its contents, he starts to tear the end off - he tears just enough of the envelope to register what he has in mind and his anger returns - he is sore at himself for his weakness - angrily he turns and jams the envelope back of the wire and turns again to go - again he stops and looks back - considers and reaches out in a time or two for it, changing his mind each time - he wants to read it but can't make up his mind whether to do it or not -

27.

EXT. RANCH YARD - full scene

a man rides into scene at a rather fast gait and dismounts near house - starts to tie up - seems rather excited - ~~as a matter of~~
~~fact he is bearing important news for the owner -~~

28. TITLE

THE FLYING-B FOREMAN, AND AN ABLE TOOL IN THE OWNER'S HANDS WAS JESS RAGLAN.....
.....

28.

C U FOREMAN

he is tying horse - as he finishes tying, he glances around, then exits on way to house -

29.

MEDIUM FULL

foreman leaves horse and exits to house -

30.

INT. LIVING ROOM - medium close

Randall decides to read note - he puts out his hand and takes it from picture - slowly starts to tear off end of envelope - then he stops short in the act staring straight into camera & he has heard a door open behind him and realizes he is caught in an act which he feels indicates weakness on his part - he turns in his tracks and stares out towards door -

31.

MEDIUM CLOSE AT DOOR

foreman disc. standing with hand on door knob pulling door shut behind him - he is staring out towards owner with a half grin - he is sure of himself because of the news he is bringing - then seeing the look of anger on the owner's face, his expression changes to one of vague uneasiness and he stares with his mouth partly open, not knowing the cause of the other's ire -

32.

MEDIUM FULL

owner as before beside picture staring at foreman at door - owner without taking eyes from foreman reaches out hand and puts envelope back of picture wire - then slowly and with a menacing tread, moves across the room till he stands facing foreman - the latter watches his approach with growing anxiety -

33.

MEDIUM CLOSE OF BOTH

foreman scared - owner sore - foreman can't meet the other's steady gaze - after a moment, owner says coldly: "What do you mean by comin' in here without knockin'?" - the foreman looks up at him miserably - after a moment's hesitation, he says apologetically:

TITLE

"I -- I'M SORRY, BOSS, BUT I - I'VE GOT SOME IMPORTANT NEWS FOR YOU!"

owner looks at him coldly a moment - then he says with cold anger:

TITLE

"NO NEWS ON EARTH GIVES YOU THE RIGHT TO COME IN THIS ROOM -- WITHOUT KNOCKIN'!"

34.

C U FOREMAN

he looks uncomfortable as the devil and shifts around trying to figure it out -

35.

C U RANDALL

he is looking steadily out at foreman - after a moment he speaks - says: "What is this news?"

36.

C U BOTH

foreman brightens as Randall drops the other subject and says with a return of his former air of importance:

TITLE

"SOMEONE'S MOVED ONTO THE OLD COBERLY PLACE!"

Randall starts in surprise and repeats excitedly, "The Coberly place!" - the foreman nods well satisfied with the impression his news has made - he continues:

TITLE

"THEY'RE FENCIN' IT OFF -- AN' INTEND TO DRY FARM IT!"

37.

C U RANDALL

he stares out at the other speechless for a moment - this is a calamity as far as he is concerned, aside from the fact that someone has made a move in the vicinity without his permission - he stares for a moment wide-eyed - then he says:

22x

TITLE "THAT'LL CUT ME OFF FROM THE WATER-HOLE --- AN' HALF THE STREAMS ARE BONE DRY!"

38. C U FOREMAN
he nods his head in agreement -

39. MEDIUM FULL
for a moment Randall stands pondering the matter - then he turns slowly and walks across to his desk, head bent slightly thinking - the foreman follows after him -

40. MEDIUM SHOT AT DESK
Randall sits down still in thought - the foreman enters and starts to sit down in a chair facing Randall - he gets half-way into chair - then remembers he hasn't had an invitation and gets back up hurriedly, not wanting to run the risk of another bawling out - he stands waiting for the old man's orders - Randall sits a moment - then looks up at the foreman and asks some question - the foreman replies - Randall again starts to consider things -

41. EXT. RANCH YARD - full scene
Leo and Dobbs ride into scene - they dismount at tree in yard and start to tie up -

42. MEDIUM SHOT
they turn from tying up and start down stage on way to house - as they get to f g, Dobbs gets an idea and stops Leo - Leo turns to see what he wants - Dobbs considers an instant - then looking up he says rather worried:

TITLE "I-I-IF THEY O-O-ONLY N---NEED ONE PUNCHER Y-Y-YOU'LL GIT THE JOB WH-WH-WHILE I'M C-C-CRANKIN' UP TO A-A-ASK FOR IT!"

43. C U LEO
he considers this aspect of the matter gravely - Dobbs is right - it isn't a fair break for a man that stutters - something has to be done to square things up - he gets the idea - takes a coin from his pocket

44. MEDIUM CLOSE BOTH
Dobbs watches as Leo takes out four-bit piece - he indicates it and says they'll toss a coin for first - Dobbs is agreed - Leo balances the coin in his hand and says to Dobbs: "Call the turn." - with this he turns away to toss it - Dobbs starts to say "Heads" but he starts to stutter over the word - Leo tosses the coin at the same time - his eyes follow it up and then to the ground - Dobbs meanwhile is still wrestling with the word - the coin hits - Leo turns to Dobbs - Dobbs has also watched the coin's flight while trying to speak - he is staring straight at the coin as he speaks the word:

TITLE "HEADS!"

Dobbs is looking straight at the coin as he speaks - he lifts his eyes to Leo's face - Leo is regarding him curiously - he shifts his eyes to the coin - then looks back at Dobbs with elevated eyebrows - calling the turn of the coin after it has fallen is a new one on Leo - he regards Dobbs doubtfully for a moment - then stooping he picks up the coin and turning again to Dobbs he says significantly:

TITLE "FOR REASONS I WON'T MENTION, YOU'D BETTER CALL THE TURN BEFORE I TOSS IT!"

45. C U DOBBS
his eyes widen as he regards Leo blankly at this remark -

46. C U LEO
he is regarding Dobbs gravely - he turns as if to toss the coin again -

47. C. U BOTH
Leo turns and holds the coin poised to toss - looks back at Dobbs and stands waiting for the other to speak - Dobbs starts to call the turn and after a slight effort manages to get it out - Leo then turns and throws the coin in the air - they both watch its flight up and then down - apparently it hits the ground - the men's eyes widen in surprise and they thrust their heads forward staring down at it in surprise - they turn and look at each other - then back to the coin again - still surprised -

48. MEDIUM CLOSE OF COIN - shot at angle to avoid censorship
it has struck in some soggy mud and is standing straight up on edge - it is neither heads nor tails -

49. C. U. LEO AND DOBBS
they are staring down at the coin - they look blankly at each other - Leo starts to grin and says:

TITLE "LOOKS LIKE WE'RE ELECTED PARTNERS! IF THERE AIN'T TWO JOBS, NEITHER OF US GOES TO WORK!"

Dobbs considers - then it percolates - he also grins - puts out his hand delightedly - they shake - Leo turns to pick up coin -

50. MEDIUM FULL
Leo picks up coin and they exit towards house -

51. EXT. REAR OF RANCH HOUSE - medium shot at door
chink cook comes to door sweeping - he pushes screen open and holding it open, sweeps out some trash - sweeps it aside out of

Cont'd

51.

swing of door and is about to go back inside when he hears Leo and Dobbs coming and looks off in their direction - stops and stands waiting for them -

52.

MEDIUM FULL

chink waiting and watching as Leo and Dobbs cross to him - they stop facing him -

53.

MEDIUM CLOSE OF GROUP

Leo and Dobbs facing chink - Leo takes initiative - he says pleasantly:

TITLE

"YOU SAVVY WHERE WE KETCHUM BIG BOSS -- MEBBE NO GETTUM JOB, HEY, JOHN?"

54.

C U CHINK

he looks out at them - looks from one to another without a change of expression - then he says:

IF YOU ARE SEARCHING FOR THE PROPRIETOR OF THE ESTATE, HE IS AT PRESENT IN CONFERENCE WITH HIS FOREMAN."

55.

C U LEO AND DOBBS

their eyes pop out and they stare out at Chink incredulously - slowly they turn and look at each other as if doubtful whether they have heard aright - then the both look back at the Chink and swallow -

56.

C U CHINK

he is regarding them stolidly as before - his face breaks into a little grin at their bewilderment -

57.

C U LEO AND DOBBS

Leo shifts his eyes toward Dobbs - then not wanting to be outdone by a celestial, he straightens and replies rather pompously:

TITLE

"WELL, WHILE WE AWAIT HIM, COULD YOU PROGNOSTICATE A COUPLE O' SALERATUS BUSQUITS FOR A PAIR O' EMASTICATED COW GENTLEMEN?"

as he finishes the line, he glances at Dobbs who looks at him in admiration for his line of culture -

58.

MEDIUM CLOSE OF THE THREE

chink says he will find them something to eat - he enters the house for it - as he gets inside, Dobbs starts stealthily to the side of the door, drawing his gun as he goes - he is crouched forward and appears threatening - he stands at the side of the

Cont'd.
58

door squinting in thru at an angle as if following the chink's movements and waiting for a shot - Leo stares at him puzzled - then seeing the look of determination on his face, he steps in quickly and lays a hand on his gun arm - he doesn't know what it's all about but he doesn't want any trouble - Dobbs turns to him rather pleadingly -

59.

C U LEO AND DOBBS

Leo has Dobbs' gun wrist in his hand and is holding him - Dobbs looks over his shoulder and says pleadingly:

TITLE

"NO CH-CH-CHINK CAN OUT-TALK M-M-ME LIKE THAT AN' L-L-L-LIVE TO B-B-B-BRAG ABOUT IT!"

Leo argues with him - in the midst of the talk, their attention is attracted to the door again - they look

60.

MEDIUM CLOSE

the door opens and Chink enters scene with eggs and coffee pot - he doesn't seem to notice the drawn gun but holds out a cup to each - Dobbs hesitates - gets a whiff of the coffee and taking the cup with one hand reluctantly puts back his gun - his hunger has got the better of his anger, but he is not too well pleased with the affair - Chink starts to pour coffee -

61.

INT. LIVING ROOM - medium shot of Randall and foreman
foreman is sitting gingerly on the edge of a chair facing the other - Randall is thinking things over - he looks up after a moment and says:

TITLE

"I RAN COBBERLY OUT -- I RECKON I CAN RUN OUT THIS NEW OWNER!"
the foreman nods and says, "I'll say so." - Randall goes on:

TITLE

"TAKE SOME O' THE MEN AN' TEAR DOWN HIS FENCE AS FAST AS HE STRINGS IT!"

62.

C U FOREMAN

he grins in a superior way and with a little cock-sure gesture with the hand says confidently:

TITLE

"I DON'T NEED NO HELP TO DO A LITTLE JOB LIKE THAT!"

63.

C U RANDALL

he stares out at foreman surprised at his show of nerve - however, it is all right with him if the foreman wants to take such long chances and he shrugs his shoulders and turns toward the desk as if the interview is over -

64. MEDIUM FULL
foreman rises still apparently very confident and with a little flip of the hand to the boss exits thru door to other part of house - Randall looks after him rather curiously - then turns to work at desk -

65. EXT. KITCHEN DOOR - medium full
Leo and Dobbs eating - both have cups - the door opens and foreman enters scene - as he gets full into scene and sees the strangers he stops short staring at them in surprise - Leo stops with cup half way to his lips and stares at foreman -

66. MEDIUM CLOSE OF GROUP
Leo looking over cup at foreman - he grins and lowering cup says:

TITLE "GOT ROOM FOR A COUPLE O' TOP HANDS IN THIS OUTFIT?"
foreman looks them over and replies rather surlily:

TITLE "THIS RANCH DON'T HIRE NO BUMS TO DO ITS WORK!"

67. C U LEO
he is smiling as scene opens - the smile fades as he gets the intended and uncalled-for slur - then he runs his eyes up and down the length of the foreman (out of scene) - then he starts to grin again and says:

TITLE "I RECKON THEY MUST'VE MADE THAT RULE AFTER THEY HIRED YOU, DIDN'T THEY?"

68. C U FOREMAN
for a moment he doesn't get it - then it percolates and his eyes widen in surprised anger at the come-back - before he can say or do anything his attention is attracted to Dobbs (out of scene) he jerks his head angrily in that direction and stares -

69. C U DOBBS
He has his mouth wide open and is laughing loudly at Leo's remark - shaking and rocking back and forth in delight -

70. MEDIUM SHOT OF THE THREE
Dobbs laughing loudly - foreman staring at him - he lets out a roar and lunging out smacks Dobbs, knocking him out of the scene - he starts to rush after him as if to follow up the blow by working him over - as he makes the move, Leo reaches out with the left hand and grabbing him by the shoulder spins him around facing him - foreman steps back and draws on Leo - Leo is at a disadvantage in that he has coffee cup in gun hand - as foreman draws gun, Leo stares at it and holding up a hand says:

TITLE

"DON'T SHOOT! YOUR GUN'S FULL O' MUD!"

the foreman stops short and turns the gun muzzle up to look into it - as he does so, Leo drops his cup and makes a quick draw covering foreman - they hold it a moment - then Leo steps over to him -

71.

C U BOTH

Leo still covering foreman steps over and relieves him of his gun - he says:

TITLE

"I DIDN 'T RECKON THERE WAS A MAN ALIVE THAT'D FALL FOR THAT OLD CHESTNUT!"

he replaces his own gun - then looks suddenly at the door -

72.

MEDIUM SHOT

Dobbs enters scene rubbing his jaw and glowering at foreman - Leo looking at door as Randall enters from house as if attracted by the racket - he sizes up the situation - Leo sizes him up - guesses who he is and steps closer to him -

73.

C U LEO, RANDALL AND FOREMAN

Leo grins at Randall and hands the gun out towards him - he says:

TITLE

"YOU BETTER KEEP THIS TOOL, TILL YOUR FOREMAN LEARNS HOW TO USE IT."

he hands the gun to Randall who makes no effort to take it - instead he folds his arms, eyeing Leo coldly meanwhile but saying nothing - Leo waits a moment - then seeing that Randall is not going to take the gun, he shrugs his shoulders and turning holds it out butt first to the foreman - the foreman, anxious to use the gun on Leo, makes a dive for it - Leo guesses his intention and quickly draws it back - he grins at the foreman and says: "You're altogether too anxious." - he eyes him a moment - then he turns to the wash bench and picks up a cake of soap -

74.

C U LEO AND FOREMAN

Leo has soap in his hand - he proceeds to fill the end of the gun with the soap effectively plugging it so the foreman can't use it for the moment - to make it more effective, he now calmly cocks the gun and still grinning, reaches out and takes the foreman's hand and places the butt of the gun squarely into the other's palm - the foreman now has his gun in hand, it is cocked and is pointing at Leo whom he would like to shoot, but he dares not on account of the end being plugged - he stares down at it nonplussed for a moment - he is beside himself with rage - he ends by glancing wildly around at those present, dropping the gun into his halster and jerking his hat down solidly on his head he whirls and marches out of the scene, Leo grinning after him -

75. MEDIUM CLOSE OF GROUP
foreman puts up gun, jerks hat down and beats it, leaving others looking after him - Leo grinning - Dobbs turns to look at Leo with admiration - the rancher also looks from foreman to Leo and eyes him levelly - sizing him up - he has earned Randall's respect by the manner of handling this man and Randall is man enough to recognize a real man even when he has been making a monkey of one of his own boys - Leo still watching foreman for sign of any come-back -

76. ~~RESENCANCE~~ EXT. RANCH YARD - medium full.
foreman mounts and rides out of scene sullenly -

77. MEDIUM SHOT OF GROUP WATCHING
Leo watching foreman - Dobbs regarding Leo with admiration - Randall watching Leo appraisingly - as Leo sees foreman ride away, he turns to Dobbs and says they'd better be going - they start to leave - Randall puts up a hand and stops them as they reach f g o they wait - Randall steps down-stage to them and faces Leo who waits wondering what is coming off now -

78. C U LEO AND RANDALL
~~they eye each other for a moment - then Randall speaks:~~

TITLE "ARE YOU LOOKIN' FOR A JOB?"
Leo glances out at Dobbs and looking back at Randall says: "Two jobs." - Randall gives Dobbs a quick up and down - then turning back to Leo he says:

TITLE "YOU THINK BETTY FAST -- CAN YOU SHOOT STRAIGHT?"

79. C U LEO
he looks out at Randall curiously trying to figure his game - then he turns his head and sweeps ranch yard with a look - his gaze settles on an object off some little distance -

80. IRIS SHOT
an empty tin can stands on top of a corral fence post

81. C U LEO AND OTHERS
Leo is looking off towards can o Randall looking at Leo - he shifts his eyes to see what Leo is looking at - Leo glances at him - then makes a rapid draw and fires out in direction he was looking -

82. IRIS SHOT OF CAN
bullet hits it and knocks it spinning off the post -

83. C U LEO AND OTHERS
Dobbs' eyes are wide with astonishment - Randall shows no emotion - he shifts his eyes to Leo who, turns to him as he replaces gun - Randall says simply:

TITLE "YOU'RE HRED."

84. C U LEO
he looks out at Randall evenly for a moment - then he asks:

TITLE "WHAT'S THE SHOOTIN' GOT TO DO WITH IT?"

85. C U RANDALL
he eyes Leo without blinking and says:

TITLE "THERE'S LIABLE TO BE A LITTLE TROUBLE IN THESE PARTS BEFORE LONG."

86. C U OF THE THREE - favoring Leo and Dobbs
Randall looking straight at Leo who is returning the look - Leo turns and exchanges looks with Dobbs who apparently doesn't get the drift of things - then Leo turns back to Randall and replies:

TITLE "WE'RE LOOKIN' FOR WORK! IF WE WANTED TO FIGHT, WE'D JOIN THE ARMY!"

as he finishes line, he gives Dobbs the high sign to come on and they start - Randall shows his first real anger - he grabs Leo by the shoulder and turns him around facing him and thrusting his face forward he says furiously:

TITLE "I FIGGER THEM THAT AIN'T FOR ME IS AG'IN ME!"

87. C U LEO AND RANDALL
Randall very angry and shows it - Leo quite calm - eyeing Randall evenly, he reaches up calmly and loosens the other's hold on his shirt - then he flings the hand from him and stands watching him without a word - Randall continues significantly:

TITLE "AND THEN THAT'S AG'IN ME, I RUN OUT O' THE COUNTRY!"

Leo continues to look him in the eye for a brief moment - then he breaks the tension with a little grin and says:

TITLE "IF YOU LOOK ME OVER CLOSE, YOU'LL NOTICE THAT I AN'T BUILT MUCH FOR RUNNIN'!"

88. MEDIUM CLOSE OF THE THREE

Lee finishes line - waits an instant to see what Randall is going to do about it - Randall does nothing - Lee gives Dobbs a jerks of the head to follow and giving Randall a little fillip of the hand, he turns calmly and exits with Dobbs who appears very uneasy at the way things are going - Randall stands staring after them, hardly able to believe the evidence of his own senses - this is the first time in years that anyone has dared to disregard his desires -

89. EXT. YARD - medium shot at horses

Leo and Dobbs enter - go to horses - Dobbs worried tells Leo he has made a bad enemy - Leo grins and says he won't lose any sleep over that - they start to mount -

90. FULL SCENE

Randall watches as Leo and Dobbs mount and ride out in same general direction foreman went - FADE OUT

TITLE WITHIN SIGHT OF THE COBBERLY PLACE.....

91. EXT. BRUSHY HILL COUNTRY - full scene - fade in

as scene comes full in, foreman rides into scene up-stage and reins down-stage towards camera at an easy gait - he pulls up center and looks off past camera -

92. MEDIUM CLOSE FOREMAN

he looks out past camera at something in distance - smiles slightly at what he sees - appears very confident of self -

93. Ext. HILL COUNTRY - iris long shot

Jo disc. with wire stretcher at work stringing fence - her horse is standing a few paces away from her - Bullet is with her - Jo is dressed in overalls and man's hat - her back to camera - at that distance looks like a man -

94. MEDIUM CLOSE FOREMAN

he is looking off as before - smiling - glances around - then rides out in direction he was looking -

95. EXT. AT FENCE - full scene

Jo with back to camera busy tightening wires - she starts to drive a staple - lap dissolve to

96.

MEDIUM CLOSE JO - lap dissolve from previous she has back to camera - hat covers her face so she might be taken for a boy or man @ she is driving a staple -

TITLE
RE.

THE NEW OWNER OF THE COBERLY PLACE HAD INHERITED IT FROM HER PEOPLE -- TOGETHER WITH A KEEN DESIRE TO WORK IT.
LOU COBERLY.....JOSEPHENE HILL

back to scene: she finishes driving staple and straightening turns so camera can get her face as she pushes back her hat and draws her sleeve across her forehead - evidently it is hard work -

TITLE

ABIDE FROM HER HORSE, THE LIVE-STOCK ON THE RANCH CONSISTED OF ONE "CRITTER" NAMED BULLET..... HIMSELF.

97.

C U BULLET

he is lying on ground - apparently asleep - he wakes up and scrambles to his feet looking out of scene away from Jo as if his attention has been attracted by some sound -

98.

C U JO

she turns back to go to work again - hears Bullet growl and looks over her shoulder at him to see what is wrong -

99.

C U BULLET

he stands, staring out of scene away from Jo -

100.

MEDIUM SHOT JO AND DOG

dog looking out past camera steadily - Jo looking over shoulder at dog - she turns her head to see what he is looking at - straightens and shows evidence of some concern -

101.

FULL SCENE

Jo and dog watching as foreman rides in and pulls up near Jo -

102.

MEDIUM SHOT

Jo stands by fence post staring at foreman who sits on horse watching her with a grin - he dismounts and starts across to her - she stands waiting without giving an inch - apparently she has seen him before and doesn't care for him - he stops facing her -

103.

MEDIUM CLOSE BOTH

he stands grinning at her and says:

TITLE

"I TOLD YOU THIS MORNIN' I'D BE BACK, DIDN'T I?"

Joe straightens defiantly and replies:

TITLE

"YES, AND I TOLD YOU THAT I DON'T WANT TO SEE YOU ON MY LAND AGAIN!"

foreman grins more broadly and replies:

TITLE "FROM NOW ON WHAT YOU WANT DON'T MATTER MUCH -- IT'S WHAT I WANT!"

as he finishes line he starts to put his hand over hers as it rests on the fence post - she withdraws the hand and pulls back a bit - he leans against the post and goes on smiling at her as he talks rather confidentially - her eyes widen as if she is taken back by what he is saying but she makes no reply -

104. **EXT. BRUSHY HILL COUNTRY - full scene**
Leo and Dobbs ride into scene and across stage side by side - as they reach the center, Dobbs sees something off stage and pulls up to call Leo's attention to it -

105. **MEDIUM CLOSE BOTH**
Dobbs calls Leo's attention to ranch (out of scene) both look and see

106. **IRIS SHOT OF SMALL RANCH**
smoke rising from chimney if possible

107. **MEDIUM CLOSE LEO AND DOBBS**
Dobbs turns to Leo and says:

TITLE "LOOKS L-L-LIKE S-S-SOMEONE'S BOUGHT THE OLD C-C-COBERLY PLACE."
Leo looks out at it again - then with a grin he says to Dobbs:
"Let's go hit 'em for a job." - he is about to ride out but Dobbs hurriedly steps him and holding up a warning hand shakes his head as he replies:

TITLE "WH-WH-WHOEVER BOUGHT IT, H-H-HAS BOUGHT A F-F-FIRST CLASS
F-F-FEUD IN GOOD W-W-WORKIN' ORDER!"

108. **C U LEO**
he turns this over in his mind but doesn't understand so he asks what Dobbs means -

109. **C U DOBBS**
he explains:

TITLE "IT USED TO B-B-BE RANDALL'S FATHER-IN-LAW'S."

110. C U BOTH
Dobbs finishes line - waits a moment - then continues:

TITLE "HE RUN 'EM O-O-OFF WHEN HIS W-W-WIFE LEFT HIM --- AN' N-N-NOW
HE TH-TH-THINKS HE OWNS IT!"

Leo considers this - glances back in direction from which they came - then out at the ranch - then starts to grin - he glances back at Dobbs and says with a broad grin: "Let's join the army!" - with this he motions to come along and rides out in the direction of the ranch - Dobbs looks as if he is going to cry, but he ends by following -

111. FULL SCENE
Leo riding out of scene with Dobbs following -

112. EXT. AT FENCE - medium shot foreman and Jo
foreman leans closer and says insinuatingly:

TITLE ~~"IT AIN'T TOO LATE TO SMOOTH THINGS OUT NOW --- IF YOU'LL BE KIND
O' NICE TO ME!"~~

as he finishes he reaches out and takes her hand - she does not try to jerk the hand away, but stands looking up at him wild-eyed for a moment - then unexpectedly reaches out and pops him on the cheek with her open hand - he jerks back in surprise and she yanks her hand away and steps back a pace -

113. C U JO
she is wide-eyed - afraid of what may happen as a result of her action - she is looking past camera and drawing slowly back -

114. C U FOREMAN
he has his hand to his cheek and is furious - he stares out past camera at Jo - then collecting his wits, he snarls, "Why you little ---!" and makes a lunge toward camera - as he does so, he brings up short and stands pop-eyed staring down at the ground in front of him -

115. C U BULLET - from foreman's angle
Bullet sits on ground with ears back glaring up into camera apparently ready to spring if foreman gets too gay -

116. MEDIUM SHOT
foreman staring down at dog - he is beside himself - he draws gun intending to have a shot at Bullet - lifts it to throw shot -

117. C U FOREMAN
he has gun up and is in act of dropping it to Bullet when he remembers the soap in the end of it and stops short - he looks into muzzle - then turning slightly he picks up a little stick and starts poking into muzzle to get soap out -
118. FULL SCENE
foreman poking in muzzle of gun - Jo eases to horse - turns to mount -
119. MEDIUM SHOT JO
she makes neat mount and wheeling rides out of scene -
120. FULL SCENE
Jo rides out of scene with dog after her - foreman looks up from gun - sees what has happened - makes flying mount and races out after her -
121. EXT. BRUSH - full
Leo and Dobbs ride in from camera and straight up stage - as they near heavy brush, they see Jo and foreman coming - pull up and look off - they see
122. EXT. BRUSH - iris shot
Jo coming toward camera at a run with foreman a few jumps behind her -
123. MEDIUM CLOSE LEO AND DOBBS
they are looking out towards riders - Leo glances at Dobbs in surprise - then out at riders - decides it's time for action - spurs out of scene followed by Dobbs -
124. MEDIUM SHOT AT BRUSH
Leo and Dobbs ride in - Leo wheels horse and starts building a loop - Dobbs worried -
125. FLASH OF JO AND FOREMAN THRU SCENE
126. FLASH OF LEO GETTING SET WITH ROPE
127. FULL SCENE
Leo and Dobbs back of brush - Jo passes them - foreman approaching at run -
128. C U LEO
he makes cast -

129. FULL SCENE AS IN 127.
 rope on foreman - he reaches end of it and is hanked from his horse - lights flat on ground - Leo dismounts and starts over to him -
130. BRUSH
 Jo rides in from camera & looks over shoulder - sees foreman and Leo - pulls up - looks again - then turns and rides back out past camera to see what is happening -
131. MEDIUM CLOSE LEO AND FOREMAN
 Leo gets foreman to his feet - foreman is rather dazed - Leo hears Jo coming - looks out sees -
132. FULL SCENE
 Jo rides in to Leo and foreman - she dismounts and crosses to them -
133. MEDIUM SHOT OF GROUP
 Leo lifts hat as Jo enters - he waits to hear what the trouble has been - she looks at foreman and draws closer to Leo keeping him between herself and foreman as she explains the trouble - Leo holds foreman and listens attentively - foreman tries to speak - Leo shakes him and tells him to be quiet - turns back to hear Jo who goes on with talk -
134. C U LEO
 he is listening to Jo out of scene - he appears more interested in her than in what she is saying - he starts to smile -
135. C U JO
 she is looking up past camera and talking about foreman excitedly - then she realizes Leo is looking at her with decided interest and begins to get fussed - she drops her eyes - looks up at him again her talk slows down and she ends by dropping her eyes and smiling rather embarrassed -
136. MEDIUM CLOSE OF GROUP
 Jo finishes talking rather fussed - Leo turns to heavy and pointing off towards Randall's, he says:
- TITLE "GO BACK TO YOUR OWNER AN' TELL HIM I'VE JOINED THE ARMY!"
 the foreman rages - he says threateningly: "You ain't heard the last o' this by a d---sight!" - Leo pushes him on his way none too gently - and he and Jo stand looking after him -
137. FULL
 Dobbs on horse, Leo and Jo on ground watch as foreman mounts and rides out -

138. C U LEO AND JO
they are watching Brennan go - she turns to Leo and says: "He'll make trouble now, won't he?" - Leo grins and nods his head yes - then he looks out at Dobbs and speaking to him he says:

TITLE "WE WAS ON OUR WAY TO COBERLY'S TO ASK FOR A JOB, WASN'T WE?"

139. C U DOBBS
he stares google-eyed - then he shakes his head emphatically no -

140. C U LEO AND JO
Leo turns back to her as if he hasn't noticed Dobbs' denial - Jo shakes her head doubtfully and says:

TITLE "I'M AFRAID I CAN'T AFFORD TO HIRE ANY OF THE WORK DONE."

Leo grins reassuringly and looking back at Dobbs says:

TITLE "WAGES DON'T MEAN ANYTHING TO US, DO THEY?"

141. C U DOBBS
he stares - then he nods his head and says most certainly they do -

142. C U LEO AND JO
he turns back to her with a grin, again ignoring Dobbs' stand - he says "You see? That settles everything" - Jo is still doubtful and inclined to argue the matter - after a couple of lines they evidently hear something that Leo doesn't understand - both turn and look off out of scene curiously -

143. C U DOBBS
he also turns and looks off in same direction -

144. C U BELL ON POSTA shooting up at it
the clapper is working, banging against the side of the bells
lap dissolve to

145. MEDIUM FULL SCENE RANCH YARD - lap dissolve from previous
a middle-aged woman disc. in apron pulling the bell rope -

146. MEDIUM CLOSE LEO AND JO
they are looking off and listening to dinner bell - Jo turns to Leo with a smile and says :

TITLE "AUNTIE'S CALLING ME TO DINNER. WE'LL TALK THINGS OVER WHILE WE EAT."

Leo grins approval and exits with her to her horse -

147. MEDIUM SHOT AT JOE'S HORSE
Leo enters with Jo and helps her to mount - he exits to his own horse -

148. EXT. MEDIUM SHOT AT LEO'S HORSE
DOBBS ON horse beside Leo - Leo enters - mounts his horse - Dobbs leans over and starts to argue with him about joining out with this feud outfit -

149. MEDIUM CLOSE LEO AND DOBBS
Dobbs arguing - Leo regarding him coldly - after a moment he steps him and says:

TITLE "YOU DON'T HAVE TO JOIN THIS OUTFIT JUST BECAUSE I'M GOIN' TO."
Dobbs looks at him in amusement - then he says wide-eyed:

TITLE "WH-WE-WHY DON'T IT? W-W-WE'RE PARTNERS, ASA-AIN'T WE?"
Leo stares at this attitude - here is a fellow who is afraid but is going thru with the thing just because he accepted the partnership - it hits Leo in the right spot and he smiles and clapping Dobbs on the shoulder in a friendly way, reins out after Jo - Dobbs looks after him mournfully - then he rides out shaking his head -

150. RANCH YARD - full scene
woman disc. ringing bell - she finishes and enters house -

151. EXT. BRUSH - full
Leo and Jo ride in from camera - Dobbs follows them shaking his head dismally - fade out -

TITLE BACK AT THE FLYING -B.

152. INT. LIVING ROOM - full scene - fade in
Randall disc. at desk with hat on writing -

153. MEDIUM CLOSE RANDALL
he finishes addressing envelope - swings round in his chair as he starts to lick the flap of envelope - doing this lifts his eyes and he stops short as in his introduction and stares out of scene at picture on opposite wall holding envelope at his lips
Randall - dumbfounded at what he sees -

154. MEDIUM FULL
Randall as before staring dumbfounded across at picture on wall - it is turned again with face out - he rises to his feet & throws envelope back on desk without taking eyes from picture and again crosses to it - he slams it around facing wall -

155. MEDIUM CLOSE
Randall takes picture in hand and slams it around facing wall as he did in introduction - the envelope is disc. stuck as before back of picture wire - it doesn't fall this time - he is about to go when his curiosity as to contents of envelope again gets his goat - he reaches out for it - hesitates - then sore at himself for his curiosity, he jerks his hand back, yanks his hat down on his head and exits on his way out doors -

156. EXT. YARD - full
foreman rides into scene at a run - he dismounts near house and starts hurriedly towards door -

157. MEDIUM SHOT AT PORCH
foreman rushes in and gets to door just in time to bump into Randall as latter comes out from house - foreman stops short and backs up a step - Randall closes door, his eyes on foreman all the while and taking his hand from the door says "Well?" -- the foreman starts to talk -

158. MEDIUM CLOSE RANDALL AND FOREMAN
Randall listening coldly to foreman's excited account of what has happened -

159. C U RANDALL
he is listening with narrowed eyes to what other is saying - he has foreman's number all the time -

160. C U FOREMAN
he continues account - alibi-ing himself all around -

161. C U BOTH
foreman talking - Randall lifts his hand for silence - foreman looks at him - Randall says coldly:

TITLE "SO YOU AIN'T AS MANY MEN AS YOU THOUGHT YOU WAS, EH?"
foreman starts to protest - Randall stops him and says emphatically:

TITLE "YOU GO BACK AND BRING THAT FELLOW TO ME! I'LL SHOW HIM WHO'S BOSS O' THIS DISTRICT!"

162. C U FOREMAN
he is staring blankly out at Randall - he swallows and says
anxiously:

TITLE "THERE'S -- THERE'S TWO O' THEM -- AN' ONLY ONE O' ME!"

163. C U RANDALL
he gives foreman a sneering up and down with his eyes, disgust
in his expression for foreman's yellow streak - then he turns and
looks off out of scene in other direction - he calls and motions
with his hand for someone to come to him -

164. EXT. YARD - full scene from Randall's angle
a particularly villainous-looking puncher dismounting easily
away from camera - he hears the call - pulls up and looks around
over his shoulder - ~~reigns~~ reins around and rides back out past
camera -

165. EXT. AT HOUSE - medium close Randall and foreman
both are looking out towards other puncher - Randall turns to
foreman and says:

TITLE "NOW YOU'VE GOT AN EVEN BREAK - GO AN' BRING HIM IN!"
foreman gets an idea and his eyes light up - he says eagerly:

TITLE "ALIVE?"
Randall's face hardens - he leans closer and touching foreman on
the chest with his finger he says threateningly:

TITLE "IF YOU BRING HIM IN ANY OTHER WAY, I'LL HAVE YOU HANGED MYSELF!"
as he finishes line he waits a moment for it to soak in, then
turns on his heel and marches inside - foreman makes a step after
him as if to argue but the door bangs in his face - he hesitates -
doesn't fancy the job - then exits to his horse -

166. MEDIUM SHOT AT HORSE
other puncher sits his horse waiting - foreman enters - other asks
the delay - foreman glances sullenly back to house - then says
"come on - I'll tell you as we ride" - mounts and rides out -

167. FULL SCENE
the foreman and puncher ride away from camera - foreman talking
as they go - fade out -

TITLE MID-AFTERNOON.....

168. EXT. AT NEW FENCE - IRIS IN C U DOBB'S FACE - open iris to include Dobb's face and shoulders - he is leaning back against a fence post sound asleep and snoring - he squirms in his sleep as if something is troubling him - again squirms and settles back - open iris to full - a man's boot is in the scene prodding him in the ribs - Dobbs eventually opens his eyes - looks around dazed for a second - then looks up at the man - he starts back in surprise and terror - stares -

169. MEDIUM SHOT
Dobbs on ground as before - foreman and friend stand over him - foreman prodding him in ribs with boot - has gun at hip bent on Dobbs - Dobbs scared stiff - he is covered and can't help himself - he starts to get to his feet - one of the men puts a hand on his head and jams him back down - he asks:

TITLE "WHERE'S YOUR PARTNER?"

170. C U DOBBS
he looks up at them - glances off towards ranch - doesn't want to tell - hems and haws -

171. C U HEAVIES
they wait a second - then foreman makes threatening movement with gun -

172. C U DOBBS
muzzle of gun comes into scene bent on him - he winces and holding up a hand as if to ward off shot says:

TITLE "HE W-W-WENT TO THE R-R-RANCH TO GET SOME W-W-WATER!"

173. C U HEAVIES
they glance out in direction of ranch and foreman grins - turning back to Dobbs he says:

TITLE "ONE AT A TIME -- THAT'S MY MOTTO."
as he finishes line, he lifts gun menacingly -

174. C. U DOBBS
he grabs foreman's wrist and starts to plead - he says:

TITLE "DON'T SH-SH-SHOOT! I ONLY W-W-WORK HERE -- A-A-AN' I DON'T W-W-WANT TO DO TH-TH-THAT!"

175.

C U GROUP

second heavy lays a hand on foreman's arm and shakes his head - says let the poor stiff go - foreman considers - then agrees - tells him to get up and get going - Dobbs loses no time getting up and getting under way headed for his horse - they watch -

176.

FULL SCENE

heavies watch as Dobbs mounts and rides away before they change their minds about finishing him off - he is evidently badly scared - as he leaves, the two men turn to their horses -

177.

MEDIUM CLOSE AT HORSES

foreman gets an idea as they pick up their reins - he thinks a moment and his face brightens up - he turns to the other fellow and says, "I'll tell you what we'll do!" - the other listens - foreman outlines plan briefly - the other gets the drift and he starts to grin - slaps the other on the back and says it's a great idea - elated, they start to mount.

178.

FULL SCENE

heavies mount and ride off towards ranch at a trot -

179.

BRUSH - full scene

Dobbs rides in fast - pulls up and looks back -

180.

MEDIUM CLOSE DOBBS

he sits his horse looking back in direction from which he came - he turns and looks off towards ranch - then back towards heavies - he wants to beat it on to safety and at the same time he wants to ride and warn Leo - he doesn't know what to do - he ends by making a gesture of disgust and says aloud:

TITLE

"D-D-DAWG-G-GONE A C-COWARD A-A-A-ANYHOW!"

he makes a move as if to go to the ranch - changes his mind and looks back towards heavies - fade out on him without showing which way he really goes - fade out

181.

EXT. COBERLY RANCH HOUSE - medium shot - fade in

Jo disc. sitting on back steps shelling peas - Leo stands between her and his horse talking to her pleasantly - he has a canteen hanging from his hand - he turns and starts to fasten it to the saddle - speaks a line to her over his shoulder -

182.

C U JO

she is shelling peas and glancing up anxiously covertly at Leo from time to time as she works - it is evident she finds him very pleasant company - finally she says with a little smile:

TITLE "YOU'RE NOT GOING TO KEEP DRIFTING FOREVER, JUST BECAUSE YOU STARTED, ARE YOU?"

183. C U LEO
he looks back over his shoulder and says with a grin:

TITLE "I'VE NEVER HAD NO DESIRE TO SETTLE DOWN!"

184. C U JO
she drops her eyes, disappointed -

185. MEDIUM CLOSE
Leo watching - sees that she cares a little - he steps over closer and leaning down towards her adds:

TITLE "UNTIL RIGHT NOW!"

186. C U BOTH
he finishes line - she looks up surprised into betraying her interest - when he sees this, he starts to bend closer and it looks as if he may be going to start to make love to her - she forestalls the move by picking a handful of pea pods from the basin and telling him to give them to his horse - he gets the idea and taking them reaches out to give them to the horse -

187. C U LEO AND HORSE
he holds pea pods out to horse - as horse eats them, he turns and looks at Jo - then reaches out a hand toward the basin (out of scene) to get some more - as he does this, he looks back at the horse -

188. C U JO
Leo's hand comes into scene and fumbles in basin for pods - Jo glances out at him - sees he isn't looking - she runs her own hand down under the pea pods - Leo's hand finds hers and grabs it up with pea pods -

189. C U LEO
he is looking towards horse - suddenly realizes he has Jo's hand - jumps in surprise - gives it to camera - then wide-eyed, he turns and looks out at Jo -

190. C U LEO AND JO
he has her hand and is looking at her in surprise - then at sight of her embarrassment but apparent willingness, he breaks into grin and bends closer taking her hand and pea pods into both of his - he bends closer and closer to her - her eyes

Cont'd
190.

down-cast - suddenly his smile fades and he looks scared - he turns his eyes slowly and looks out of scene - swallows as he sees

191.

C U AUNT MARTHA'S FEET - shoot with low camera she is in door way - pan up to her face - she is staring down into camera sternly -

192.

C U LEO AND JO - Auntie behind them in doorway Leo has Jo's hand in both of his - he is looking up at Auntie - Jo hasn't tumbled yet - then she sees something wrong in his look - she turns quickly - stares at auntie - then jumps up dropping peas and all and beats it fussed around the house - Leo stares at her for a moment - then he glances toward his horse and exits awkwardly to it - she glaring after him -

193.

MEDIUM SHOT

Leo starts cinching up - glancing over shoulder from time to time at auntie who is watching him - suddenly she looks off out of scene - starts in surprise and crossing closer to Leo points off and shows excitement - he turns and looks -

194.

EXT. YARD - shooting away from house - iris shot foreman disc. riding towards camera at a walk leading a horse with his friend lying in the saddle face down as if he has been badly hurt - the foreman raises a hand palm out in token of armistice as he rides -

195.

MEDIUM CLOSE LEO AND AUNTIE

they are looking out towards foreman - auntie all excitement - Leo puzzled at first - then a crafty look comes into his eyes as if he has things figured out - he turns to auntie and without explaining anything tells her she'd better go inside - it may not be as peaceful as it looks - she regards him questioningly - then decides it won't hurt to obey, she exits into house - he turns toward the others again - Leo turns and glances up towards porch roof - then out at heavies -

196.

MEDIUM SHOT

Leo watching as foreman rides in with friend over the saddle - he pulls up and dismounts - Leo crosses to him - apparently taken off his guard - foreman starts to explain - says they better get man off horse - Leo starts to work at ropes -

197.

MEDIUM CLOSE AT DOOR

auntie steps into doorway with shotgun under her arm - her face is stern as if she would do business if any need - Jo enters from room and crowding into doorway beside auntie looks out - at sight of wounded man, she starts to go out to help - auntie calmly bars the way with one arm and makes her stay put - Jo looks up at her in surprise, unable to get drift of things - then she decides to obey - auntie has not said a word - they watch - aunt stern - Jo anxious -

198. MEDIUM FULL
Leo and foreman have ropes undone - Leo starts to lift man from saddle - as he does so, foreman manages to find it impossible to get a place where he can help which leaves it to Leo to do the work alone and keeps both his hands occupied - he gets man to ground - man very limp - almost unconscious - foreman watching -
199. C U LEO, FOREMAN AND FRIEND
theman hanging limp in Leo's arms, suddenly straightens - he flops out of Leo's arms, whirls and covers him - at the same time, the foreman turns and pointing gun out of scene, covers auntie and Jo the move has come as a complete surprise and Leo stands staring nonplussed - foreman orders aunt to lay down gun -
200. MEDIUM CLOSE JO AND AUNT
aunt is of a mind to use the gun - Jo is frightened and begs her not to get tough - she takes hold of gun and aunt reluctantly allows her to take it from her hands and lay it on the porch -
201. C U LEO, FOREMAN AND FRIEND
foreman turns to Leo who is frothing at the mouth in his helplessness - the foreman starts to grin and says tauntingly: "So you thought you could get the best of me, eh?"
202. C U LEO
he looks wildly from one to another of the men and asks what the devil it all means -
203. C U OF THE THREE
the heavies are grinning - they step closer and motion for Leo to walk ahead of them to his horse - he makes no move to go and again he asks what it means -
204. C U HEAVIES
foreman replies:
- TITLE "THE BOSS SENT US TO BRING YOU IN -- AND WE NEVER FAIL!"
205. C U THE THREE
they start laughing and motion Leo to go on ahead of them - he makes no move to obey -
206. C U LEO
he eyes them and then starts to smile sarcastically as he says:
- TITLE "YOU FELLERS DON'T REALLY EXPECT TO TAKE ME IN, DO YOU?"

207. C U THE THREE
the men sober as Leo finishes - he starts to laugh - then he begins to roar - they stare -
208. C U JO AND AUNT
Jo takes aunt's arm - both staring wildly - anything is likely to happen now -
209. C U LEO AND MEN
he is still laughing - they are getting sore - they order him on his way again - he straightens and without looking in the direction he points motions up towards the roof of the porch - still keeping him covered, the foreman glances up - his eyes pop - the other looks - both stare - Leo still laughing -
210. EXT. FROM HEAVIES' ANGLE - shooting up toward edge of porch roof - Dobbs disc. on porch roof with rifle barrel pointing straight at camera and his eye squinting along the sights -
211. C U LEO AND HEAVIES
Leo, grinning - heavies staring ~~pan-eyes~~ - they are caught and don't dare make a move - Leo relieves them of their guns - very calmly steps out towards his horse -
212. MEDIUM FULL
Leo takes rope from his saddle and returns to them with it - he turns them with their backs to one another and starts to rope them together, Dobbs sees they are now harmless - he jumps down from porch roof - sees aunt and Jo and crosses to them proudly -
213. MEDIUM CLOSE DOBBS AND WOMEN
he eyes them out of corners of his eyes, very proud of his part in the coup - swells his chest out as he makes a wordless plea for recognition - auntie regards him with appreciative smile that is almost a smirk - Dobbs delighted with himself and the impression he is making, suddenly shows off a little more by jerking the gun up and covering the heavies (out of scene) very fierce as if they are making an effort to get away - auntie jumps and looks out at the heavies -
214. MEDIUM FULL
Leo tying heavies together back to back - they are sullen and making no effort to get away - Dobbs' move was all for effect - auntie looks back at Dobbs with a look of admiration - Jo is watching Leo with the same sort of admiration - Leo is going about his business in a very casual, businesslike way as if it is all a part of the day's work - Dobbs stands covering them with rifle in a very fierce attitude - FADE OUT

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Leo takes rope from his saddle and returns to them with it - he turns them with their backs to one another and starts to rope them together, Dobbs sees they are now harmless - he jumps down from porch roof - sees aunt and Jo and crosses to them proudly -
213. MEDIUM CLOSE DOBBS AND WOMEN
he eyes them out of corners of his eyes, very proud of his part in the coup - swells his chest out as he makes a wordless plea for recognition - auntie regards him with appreciative smile that is almost a smirk - Dobbs delighted with himself and the impression he is making, suddenly shows off a little more by jerking the gun up and covering the heavies (out of scene) very fierce as if they are making an effort to get away - auntie jumps and looks out at the heavies -
214. MEDIUM FULL
Leo tying heavies together back to back - they are sullen and making no effort to get away - Dobbs' move was all for effect - auntie looks back at Dobbs with a look of admiration - Jo is watching Leo with the same sort of admiration - Leo is going about his business in a very casual, businesslike way as if it is all a part of the day's work - Dobbs stands covering them with rifle in a very fierce attitude - FADE OUT

215. INT. LIVING ROOM FLYING - B RANCH - medium full - FADE IN
Randall disc. pacing from camera up stage to wall where picture hangs - he is nervous and is smoking a cigar rather savagely - he makes a turn or two then as he is coming down stage, he sees something out past camera (evidently) looking out thru window not in scene) - he stops short and stares in open-mouthed astonishment - he rubs his eyes and looks again - then wild-eyed he rushes out on way to outer door -
216. EXT. BUNK HOUSE OR BARN - medium shot
three or four punchers disc. engaged in any topical work - one of them looks off out of scene - he stares - calls others' attention - they all look - stare blankly -
217. EXT. RANCH YARD - iris shot shooting away from house -
heavies disc. riding at a walk - both on one horse tied together back to back - elbows tied together - feet tied under horse's belly - the riderless horse is led -
218. EXT. AS IN 216
punchers staring - they look at each other - then start to exit to investigate - last man out turns and yells to some others out to come to scene and have a look - then he runs out -
219. EXT. YARD - full - shooting away from house
heavies disc. riding toward camera at a walk - they are very sullen and downcast - as they get center, punchers begin hurrying in - horse is pulled up - the punchers start walking around in a group sizing up the situation - they start grinning at each other in appreciation of the situation -
220. MEDIUM SHOT
heavies watching sullenly as punchers crowd around sizing up the way they are tied and all about it - the punchers start to laugh riotously at the figure they cut - heavies can't help themselves - Randall rushes into scene - he is wild - shoves punchers aside to inspect things for himself - punchers quit laughing as they see how sore Randall is - at least they quit laughing openly although behind his back they continue to poke each other in the ribs and giggle under cover -
221. MEDIUM CLOSE RANDALL AND HEAVIES
they watch him as he inspects the way they are tied - then he straightens and looks furiously up into their faces - he is speechless with rage - they can't look at him -, both turn their eyes away - he stares at them - then turns and orders punchers (out of scene) to take them down from the horse -
222. MEDIUM FULL
in response to boss's order, the punchers hurry to horse and start cutting ropes - they lift men down - slash ropes - then Randall makes a furious gesture to them to beat it - they all exit with a show of respect for the old man and his temper - he turns to the heavies who are rubbing their limbs from the pinch of the ropes -

223.

CLOSE UP OF THE THREE

Randall turns to heavies - foreman rubbing his arms and legs turns so his back can be seen - on it is pinned a note on heavy card-board - Randall stares at it - he takes it off and reads - foreman and puncher also crans their necks to see what it says -

INSERT

hand-printed note:

Randall: Attached please find two good jokes. Don't bother to send any more after me. When I want to see you, I'll call on you-- with or without invitation.

John Farr
Foreman Coberly Ranch.

Randall looks up from reading note - he seems about to have apoplexy - for a moment he is lost for words - crushes the note in his hands - then turning to foreman he says with decision:

TITLE

"YOU'RE FIRED!"

the heavies look at each other aghast - Randall starts out of scene - foreman stops him - Randall wheels on him furiously - foreman says pleadingly:

TITLE

"GIMME ONE MORE CHANCE, BOSS! I'LL MAKE THAT RANCH A BART O' THE FLYIN'-B!"

224.

C U RANDALL

he sizes up heavies doubtfully - then he asks how they intend to do it -

225.

C U HEAVIES

foreman leans closer and says with a smirk:

TITLE

"WE'LL TAKE HER AN' A MINISTER TO YOUR HILL CAMP -- AN' I RECKON SHE'LL MARRY ME TO SAVE HER REPUTATION!"

226.

C U RANDALL

he sizes up the other men coldly - then after a moment he speaks:

TITLE

"THAT AIN'T MY WAY O' FIGHTIN' -- BUT IF IT'S YOURS GO TO IT!"

227.

C U THE THREE

Randall finishes line - foreman delighted - Randall rather contemptuous - he turns on his heel and exits towards house - foreman turns to other and starts planning what they'll do - other nods & they start to mount -

228. FULL SCENE
heavies mount and ride back towards other ranch -

229. INT. LIVING ROOM - medium full
chink disc. dusting up room - he is working near picture with face to wall - seeing it turned wrong side out, he turns it around and starts fussing with it to get it to hang straight - while he is doing it, Randall enters room - he stalks across room to center before he sees what chink is doing - then stops and stares - chink pays no attention - Randall marches across and stops behind him -

230. MEDIUM CLOSE OF THE TWO
Randall stands wrathfully watching the chink straighten the picture - he finishes and turns to go not knowing Randall is behind him - he stops short in surprise at finding the boss right in his path - Randall thrusts his head forward and says: "So you're the bird that keeps turning that thing around!" chink is scared - Randall bawls him out indicating the picture as he talks then he sends chink on his way with considerable display of anger - the chink beats it glad to get away - Randall watches him go - then turning back to the picture whirls it around facing wall again and there is the note back of the wires as before to tempt him into reading it - he hesitates - then takes note out of its place with a savage jerk - stands looking down at it -

231. FULL SCENE
Randall as before - back to front door - the door opens slowly - he doesn't hear - too much concerned with note - Leo's face appears as he sticks his head inside and sizes up the lay - seeing everything clear, he enters and locks the door - then he crosses easily to Randall where he stands behind him -

232. MEDIUM CLOSE
Randall looking down at note - Leo eyeing him with a little smile - Randall starts to tear the end off the note - before he gets it torn off, Leo speaks :

TITLE "I HEAR YOU'VE BEEN LOOKIN' FOR ME!"

Randall starts at the sound of the voice and stands for a moment as if unable to believe his own hearing - then he whirls round pop-eyed staring at Leo - for a moment they hold it, Leo smiling easily - Randall paralyzed - then thoughtless of caution, his rage gets the better of him and with a snarl he lunges at Leo - Leo grabs his upraised hand and takes a handful of shirt at Randall's throat - holding him that way he says coldly:

TITLE "I DON'T FIGHT OLD MEN -- NOR WOMEN AN' CHILDREN!"

with this he shoves him none too gently out of the scene -

233.

MED JN SHOT AT WALL

picture hangs in scene, face to wall - Randall staggers along wall from force of Leo's shove - in passing picture his hand strikes it, the wire breaks and the picture falls to the floor -

234.

C U LEO

he is looking out at Randall - the sound of the picture striking floor causes him to look down at it - then he stares in surprise - holds it a moment - then stoops and picks it up - stares down at it wide-eyed -

235.

MEDIUM SHOT

Leo staring down at picture in his hand oblivious to Randall - Randall sees him looking at picture and overcome by rage, rushes at him to take it away from him - Leo jerks picture back and grabs Randall by the wrist - Randall squirms but Leo twists the wrist till he desists -

236.

C U THE TWO

Randall quits squirming but is furious enough to kill Leo - he holds to the wrist and indicating the picture says:

TITLE

~~"WHAT IS THAT WOMEN TO YOU?"~~

Randall squirms and says wildly:

TITLE

"SHE'S NOTHIN' TO ME!"

237.

C U LEO

he is still has Randall's wrist (out of scene) - he leans forward tensely - there is no longer any sign of good humor about his face now - he grates out threateningly:

TITLE

"WHAT WAS SHE TO YOU, THEN?"

238.

C U BOTH

Randall tries to keep from replying - Leo is sore now and is not going to stand for any nonsense - he gives the wrist another twist and demands an answer - Randall is whipped and replies:

TITLE

"SHE WAS MY WIFE!"

239.

C U LEO

he stares at Randall - then he says slowly:

TITLE

"THEN THE GIRL YOU'RE TRYIN' TO BULLY IS YOUR OWN DAUGHTER!"

240. C U RANDALL
he starts in horror at this - his eyes waver and turn to the picture in Leo's hand -

INSERT picture of Jo in different head dress - supposed to be her mother taken fifteen or eighteen years before -
back to Randall
he looks up from the picture - his face hardens again - he snarls:

TITLE "SHE'S NO CHILD O' MINE! HER MOTHER WAS UNFAITHFUL TO ME!"

241. C U LEO
he is looking out at Randall - his eyes narrow and he says coldly:
"You lie!" -

242. C U BOTH
Randall resenting the insult holds out his free hand in which he still has the clutched note and says:

TITLE "THERE'S THE PROOF SHE LEFT! I'VE NEVER EVEN OPENED IT!"

Leo takes the note wonderingly - drops Randall's wrist and starts to tear envelope open - Randall makes a move as if to stop him - Leo lifts his eyes to his face and sets his jaw in a way that indicates he will knock him a twister if he interferes - Randall subsides - Leo opens note and reads - he looks up at Randall with a contemptuous smile and says: "So she was to blame, eh?" - then he passes it across to Randall - Randall makes a move as if to tear it up - Leo stops him quickly and says determinedly: "Read it!" - Randall starts to read -

243. C U RANDALL
he starts to read note - he starts in surprise and looks with more interest -

INSERT handwritten note:

Dearest:

I am leaving - not because I want to, but because you have made me feel you do not want me and the baby.

244. C U LEO AND RANDALL
Leo watching Randall's face as he reads - Randall looks up rather dazed - Leo says read the rest of it - Randall looks down and mechanically turns the page - he sees

INSERT end of letter
and if you really want me, write and I'll come back -- oh, so gladly. With all my love,
Louise.

245. MEDIUM FULL
Randall finishes reading letter - looks up - his face showing the bitterness he is tasting for the wrong he has done his wife, his daughter and himself - he is apparently unmindful of Leo's presence - dazedly he turns and walks down stage to a table, Leo looking after him up stage - Randall stands at table a moment staring off at nothing - he says absent-mindedly: "My daughter!" - then his expression starts to change as he realizes the position she is now in with the foreman and other puncher going after her - he stares frantically into camera as the thought dawns on him - horror - stricken for a moment - then he whirls and rushes to Leo - grabs him by the arm and starts to talk excitedly, indicating off in direction heavies went -
246. MEDIUM CLOSE OF BOTH
Randall talking excitedly - Leo listening - not understanding at first - then he gets the idea and he too looks alarmed - he looks off - then to father and says, "Come on!" - with this he rushes out towards door - father follows -
247. MEDIUM SHOT AT DOOR
Leo rushes in - unlocks door - father beats it outside - Leo follows -
248. EXT. DOOR - medium shot
Randall and Leo enter from house - Randall runs out one way - Leo the other -
249. MEDIUM SHOT AT LEO'S HORSE
he runs in and mounts - rides out at a run -
250. RANCH YARD - full scene
Leo rides into scene from camera and races away up stage - as he gets well up stage, Randall rides in from side at a run and follows him - FADE OUT
251. EXT. BRUSH - medium shot - iris in
iris opens to disc. foreman's head and shoulders as he peers thru brush, looking off past camera, presumably at ranch house - apparently all is clear - he turns and motions to other man in brush behind him - open iris wide - together they slip out of scene towards house - stealthily -
252. INT. KITCHEN - full
Jo disc. sweeping -
253. EXT. YARD - medium full (not to include house)
Dobbs and aunt disc. - she is watching while he beats a carpet that is strung up on clothes line -

254. MEDIUM CLOSE
Dobbs rapping the devil out of carpet - she is watching admiringly -
he stops and mops his forehead - grins at aunt and says:

TITLE "I'VE Q-W-QUIT MANY A J-J-JOB, RUTHER'N DO W-W-WORK LIKE THIS."
aunt shows surprise - Dobbs grins foolishly and adds, "But I don't
mind doin' it for you." - aunt simpers - Dobbs looks foolish and
goes on with his job -

255. INT. KITCHEN
Jo sweeping - sweeps refuse to door - pushes it open and starts
to sweep it outside -

256. EXT. DOOR - medium close
Jo disc. holding door open and sweeping refuse outside -
suddenly she looks up - stares along house wide-eyed - frightened -
she stands as if paralyzed for an instant - then ducks inside and
slams door just in time to keep out heavies who enter and throw
themselves against door -

257. INT. KITCHEN - medium close at door
Jo slams door - starts to lock it - there is no key - she grabs
a chair and shoves it under the door knob as heavies start to
shove it open from outside -

258. EXT. DOOR
heavies disc. trying to force their way inside -

259. EXT. YARD - medium close
Dobbs disc. beating carpet listlessly as he talks to aunt over
his shoulder - he is smirking as he talks - she is impering -
evidently he is kidding her and she likes it -

260. EXT. DOOR
heavies trying to force way in - foreman speaks to other - he
nods and beats it out around house to other side - foreman keeps
trying to break in -

261. INT. DOOR - C U JO
she is trying to hold door, but it is hard work - chair keeps
slipping -

262. EXT. ROAD
Leo rides thru at a run -

263. INT. DOOR - C U JO
she is trying to hold door - hears sound across room - looks and shows fright -
264. INT. MEDIUM SHOT AT WINDOW
heavy has sash up and is starting to crawl inside -
265. C U JO
she is staring out towards window - she rushes from door -
266. MEDIUM CLOSE AT WINDOW
heavy is partway inside - Jo runs into scene and taking hold of sash slams it down - it catches heavy on back of neck and holds his head caught in between window and casing - she tries to hold it down - glances over shoulder towards door -
267. EXT. WINDOW
heavy caught with head inside and window down on his neck - he gets his hands under the window and manages to lift it enough to get his head out - Jo inside shoves it down and it catches the ends of his fingers - he howls and jerks them out and sticks them in his mouth -
268. INT. AT WINDOW
Jo has it shut - she slips lock and turns again to go to door
269. EXT. DOOR
heavy has door open a few inches - he reaches inside to shove chair away -
270. INT. MEDIUM CLOSE AT DOOR
heavy's hand inside about to remove the chair - Jo runs in and throwing her weight against door starts beating at his hand with some small object she catches up - she succeeds in getting the chair back under knob again but foreman is working at it with his hand -
271. EXT. DOOR
foreman gradually working door open - is joined by his friend and together they throw their weight against it - it looks as if they are going to break in -
272. EXT. ROAD
Leo thru at a run -
273. EXT. DOOR
heavies pushing door in slowly but surely -

274. INT. DOOR - medium close
Jo trying ineffectually to keep heavies out - is beating at their hands but realizes she hasn't a chance.
275. EXT. YARD - medium shot
Dobbs has finished beating carpet and is loading it up in his arms to take it into the house - he exits with it piled high in front of him and talking over his shoulder to aunt as he walks -
276. EXT. DOOR
heavies shove door wider open -
277. INT. KITCHEN - medium close
Jo at door - realizes she has lost - looks wildly around for a way out of her predicament - sees shot gun in corner across the way - leaves door and runs to gun -
278. EXT. DOOR
heavies get door open and burst inside -
279. EXT. DOOR - medium
heavies burst inside - step clear of door - then stop short staring - slowly their hands go up -
280. FULL SCENE
heavies at door with hands going up - Jo across room with shotgun levelled awkwardly across at them -
281. EXT. DOOR - medium shot
Dobbs enters with carpet up in front of his face in big bundle - auntie behind him - he enters - carpet held up so he can't see what is inside the room -
282. INT. KITCHEN - full
Jo has heavies covered as before - they stand before door with hands up not knowing what to do - Dobbs enters with carpet up in front of his face in big pile - he throws it as he gets inside - it is bulky - it strikes the heavies in the back and they lurch forward - Jo, nervous with gun, mistakes the movement and fires -
283. MEDIUM CLOSE DOBBS
as scene opens the shot from Jo's gun carries his hat off and out thru the open door - his eyes widen and he grabs his head and whirls to follow the hat with his eyes -
284. EXT. DOOR - medium shot
auntie diss. - Dobbs' hat sails out and right past her face - she turns blankly and follows its course with her eyes not knowing what it is all about -

- 285 INT. DOOR - medium close at Dobbs
he is looking out the door blankly after his hat - the second heavy leaps on his back from out of scene and they go to the floor -
- 286 FULL SCENE
Dobbs and heavy messing it on the floor - the other heavy starts for Jo who dodges and gets to ladder leading to loft -
- 287 MEDIUM SHOT AT LADDER
Jo enters and runs up ladder - foreman gets in just too late to grab her - he reaches for her feet - she manages to kick him away as she goes up the ladder - he starts up after her -
- 288 MEDIUM CLOSE AT DOOR
Dobbs and heavy mixing it in clinch -
- 289 INT. ATTICK - medium close at trap
Jo throws it back and starts up into room - then she is yanked down out of sight -
- 290 MEDIUM CLOSE AT TOP OF LADDER
foreman has one of Jo's ankles and is trying to get her back down ladder - she is kicking at him -
- 291 EXT. ROAD
Lee thru on the run -
- 292 INT. AT TOP OF LADDER
Jo manages to kick loose and beats it up thru trap - foreman after her - as he gets to trap it slaps shut against him - he starts trying to push it up -
- 293 INT. AT DOOR - medium close
Dobbs and foreman on floor in clinch - they get to their knees - Dobbs is getting the best of it - he has heavy's back towards door and has him by the neck -
- 294 EXT. DOOR - medium close
Auntie is disc. hopping around trying to do something to help Dobbs - she has the carpet stick they were using to beat the carpet - she has it held above her head trying to get a swing at heavy (inside - out of picture) - finally she sees her chance and swings it down with a vicious swipe -

- 295 INT. DOOR - medium close
Dobbs has heavy's back to door - as scene opens, he swings heavy around in a way that lets them swap places and puts his own bare head under the stick which comes into scene from outside, smacks him on the knob and lays him out cold -
- 296 EXT. DOOR
Auntie stands staring paralyzed at what she has done -
- 297 INT. FULL SCENE
heavy gets up from Dobbs and runs across to help foreman - he starts up ladder and together they start showing up on the trap - auntie runs into room from outside and kneels over Dobbs -
- 298 ATTICK
Jo on trap - shoulders braced against the roof trying to hold trap shut - it is working up and down as heavies try to force it open -
- 299 TOP OF LADDER
second heavy joins foreman - they give several shoves - then get leverage right and lift the door up slowly but surely -
- 300 ATTICK
the door slowly lifts with Jo on it and the foreman starts up thru - Jo is horror-stricken - doesn't know where to go or what to do now - she starts backing away wide-eyed as he clambers thru -
- 301 EXT. RANCH YARD
Leo rides in from camera at a run - races to house - hits the ground on the run and straight into house -
- 302 INT. KITCHEN - full
auntie over Dobbs in front of door - Leo runs in from outside and stops before walking on Dobbs - auntie is so much engrossed in the unconscious Dobbs that she doesn't even look up - Leo glances down at them - then seeing second heavy disappearing up the ladder, he guesses what is above and rushing across the room starts up after the heavy -
- 303 MEDIUM SHOT AT LADDER
heavy is half up into attick as Leo runs up a couple of steps, grabs him by one leg and drags him back down - he drops to floor - catches his balance, back to door about the time that Leo hangs a haymaker on him - he rushes back and slams one into Leo that sends him reeling back against wall - using this to get a start, Leo hurls himself forward, smacks the heavy who reels out of scene - Leo follows -

304

FULL SCENE

heavy backing up rapidly across the floor, half falling as Leo smacks him one, two three as the heavy's heels come in contact with Dobbs on the floor and the blow sends him backwards out the door - auntie doesn't even look up at this - she is too much interested in Dobbs -

305

EXT. DOOR

heavy flops out door backwards, turns a backward summersault and flops out full length where he lies without moving a muscle -

306

INT. DOOR - medium shot

Leo looking out after heavy - he turns and runs out to ladder -

307

INT. ATTIC

Jo is taking advantage of a few pieces of old furniture in the attic and manages to keep heavy from grabbing her - but it is a cinch he'll get eventually -

308

TOP OF LADDER

Leo climbs into scene and starts up thru trap door -

309

ATTIC

foreman dodges around furniture and gets Jo - she struggles - Leo emerges coming up thru trap - heavy doesn't see - too busy - Leo rushes across floor - grabs him by the collar and tearing him loose from Jo, hurls him backwards across the room -

310

MEDIUM SHOT AT OPPOSITE WALL

foreman staggers backwards into scene and lands her flop against wall - he brushes arm across forehead - then draws gun to fire -

311

MEDIUM SHOT LEO AND JO

Leo sees foreman's move - grabs up chair or other piece of refuse in attic and throwing it out of scene, rushes out after it almost before it has left his hand -

312

MEDIUM CLOSE OF HEAVY

he drops gun to fire - chair comes into scene - hits gun hard and knocks gun spinning - Leo rushes in at almost same time and they clinch - the battle starts -

313

C U JO WATCHING

- 314 **MEDIUM SHOT OF FIGHT**
heavy jerks loose - snatches up break-away water pitcher and
crowns Leo with it - he staggers back dazed but not out - heavy
follows it up and they come into another clinch -
- 315 **ROAD**
Randall thru at a run -
- 316 **ATTIC**
Leo and heavy clinched - Leo gets an arm loose and knocks heavy
out of scene -
- 317 **MEDIUM CLOSE ON FLOOR**
heavy falls into scene - his gun lies on the floor - he sees it
starts to reach for it - almost has it when Jo's foot reaches
into scene and kicks it out of reach -
- 318 **FULL SCENE**
Jo disc. as she steps back from kicking gun - foreman starts to
feet in time to meet Leo's onslaught -
- 319 **ROAD**
Randall thru at a run -
- 320 **ATTIC**
Leo lands one square on heavy's jaw - he staggers back towards
dormer window - Leo starts across for him - heavy hesitates -
then decides his best chance is in flight - he runs and jumps
out of window - Leo right after him -
- 321 **EXT. PORCH ROOF**
heavy jumps out of window head first - Leo follows and lands
on him - they roll to edge of roof and off -
- 322 **EXT. HOUSE -**
Leo and heavy drop from porch roof to ground - as they hit,
cut to
- 323 **C U ON GROUND**
Leo and heavy in clinch -
- 324 **EXT. KITCHEN DOOR**
heavy disc. on ground - he is getting up dazedly - jo runs into
scene from house and around house to side where Leo and foreman
are fighting - heavy sees her go - gets dizzily to his feet and
follows at a staggering walk -

325

EXT. SIDE OF HOUSE - medium shot

Leo and foreman fighting - Joe runs into scene - two or three blows are exchanged - then Leo lands a square one and foreman staggers back, falling as he goes and trying to keep his balance -

326

MEDIUM SHOT AT CORNER OF HOUSE

foreman staggers backwards into scene - his partner rounds corner as foreman falls - second heavy catches him by the shoulders without realizing what he has done and stands holding the limp figure and staring out at Leo -

327

MEDIUM SHOT LEO

he and Jo looking out towards heavies - Leo makes a step in their direction as if he is going to follow -

328

MEDIUM SHOT AT CORNER OF HOUSE

second heavy sees Leo's move and backs around corner dragging foreman who is out -

329

MEDIUM CLOSE LEO AND JO

they are looking out towards corner - turn and look at each other - Leo takes her by the arms - as he does so they hear something else coming - look out in other direction

330

FULL SCENE

Leo and Jo watching as Randall rides in and dismounts - he crosses hurriedly to them - Leo seeing him coming, calmly switches places with Jo so he will be between Randall and the girl -

331

MEDIUM CLOSE OF GROUP

Leo eyes Randall sternly as he comes to a halt facing them - Jo instinctively moves closer to Leo and clings to his arm -

332

C U RANDALL

he is looking out towards Jo - he stares - then lifting his hands pleadingly towards her he says; "My daughter." -

333

C U THE THREE

Randall makes a step towards Jo who doesn't understand - Leo puts up a hand and stops Randall - Randall looks at him in surprise - Leo says to wait a minute - then he turns to Jo -

334

C U LEO AND JO

he smiles and tells her Randall is her father - wide-eyed she repeats the word Father after him and stares out at Randall -

335

C U THE THREE

Randall makes another start towards her, but Leo steps in front of him - Randall stops and Leo says:

TITLE "Mistakes like yours ain't squared up in a minute."

336 C.U LEO AND RANDALL
Randall stiffens slightly - Leo goes on:

TITLE "There's nothin' in the past for her to like you for."

337 C U RANDALL
he is taking this rather hard -

338 C U LEO
he says:

TITLE "It's up to you to find a way to make her like you -- in the future!"

339 C U THE THREE
as Leo finishes the last line, he turns and taking Jo's arm exits with her on way to other side of house - Randall looks after them sick at heart - This is the first time he's even wanted anyone's love and it is turned down - he tries to brazen it out, but it gets the better of him and his eyes fall to the ground and with dropping shoulders he turns and walks back to his horse - he knows Leo has spoken the truth -

340 FULL SCENE
Leo and Jo walking down-stage toward camera - Jo stops and looks back as father mounts up-stage and rides slowly away - she makes a move as if to call to him - Leo stops her gently and says:

TITLE "It'll do that old boy a heap a good to think things over a while."

she looks doubtful but reluctantly agrees and they exit -

341 INT. KITCHEN - medium close at door
aunt has Dobbs lying with his head on the bundle of carpet he dropped - she is chafing his hands anxiously waiting for him to come to - he slowly opens his eyes - he looks up at her - blinks - then noticing that she has his hands, he perks up and takes her hands in his - she is delighted at his recovery - he sits up and looks around quickly - then looking at her he says with a grin:

TITLE "W-w-Will you b-b-be my v-v-v-v- dawg-gone it - Valentine?"

342

C U AUNT
she stares at him wide - eyed and says :

TITLE

"ARE YOU CONSCIOUS?"

343

C U BOTH
he replies:

TITLE

" I AM! "

she smiles and says;

TITLE

" I WILL! "

they look for a moment into each others eyes deeply -

~~344~~

~~EXT DOOR - medium shot~~

Leo and Jo enter walling along side of house - they stop short
and stare in door -

345

INT. AS IN 343

aunt and Dobbs looking at each other fondly - they hear Leo and
Jo - turn and look - see Leo and Jo - aunt reaches out and taking
edge of door slams it shut -

346

EXT. AS IN 344

Leo and Jo disc. - door slams shut - they stand looking at it -

347

C U LEO AND JO (shooting full on)

they are looking past camera at door - Leo starts to grin - he
turns to Jo and says:

TITLE

"LOOKS LIKE I'VE LOST MY TRAVELIN' PARTNER."

348

C U JO

she looks up at Leo and says:

TITLE

"HAVE YOU EVER THOUGHT ABOUT CHANGING PARTNERS --AND SETTLING
DOWN?"

349

C U LEO
he takes it - smiles and replies:

350

"I NEVER DID --UNTIL JUST RIGHT LATELY."

351

MEDIUM CLOSE BOTH
he takes her arms - looks down into her face - she drops her eyes -
he glances back at the door and as if he wants to get her where
it is less dangerous of interruption, he leads her out of scene -

352

EXT. WATER TROUGH - full scene
two heavies disc. with backs to camera - they are bent over dipping
water from trough and dousing it over their heads and faces -
Randall rides into scene - he pulls up at sight of them they do
not hear -

353

C U RANDALL
he watches them out of scene for a moment - then starts to dismount -

FULL SCENE

Leo walks across to foreman with no trace of
or anger - calmly and methodically as he would do any-
ordinary piece of work - steps behind foreman and kicks him
square in the stern - foreman goes to hands and knees - Randall
calmly turns around and walking back to his horse, mounts and
rides away without a word, or a look back -

354

MEDIUM SHOT FOREMAN AND FRIEND
foreman on hands and knees - both watch Randall (out of scene)
as he rides away -

355

EXT. PRETTY BACK GROUND
Leo and Jo enter - hand in hand - they stop under a tree - face
each other - Jo drops her eyes - Leo puts a hand under her chin
and tilts her head back up - then he bends and and kisses her -
she snuggles against him and FADE OUT.

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